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Spring-

Graduate Thesis
Master of Fine Arts
School of Photographic Arts and Sciences
Rochester Institute of Technology

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May 2002

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Contents

Introduction	1
Sketches	4
Visual Room	13
The Studio Layout	21
Aural Room	29
Installation	32
Title	42
Conclusion	46
Endnotes	48
List of Images	50
Bibliography	52

Introduction

I was just 12 at the time. My mother had taken me to the newly re-opened Old Post Office building in downtown D.C.. The old Post Office had been refurbished with a pavilion of shops and a food court on the first two levels. The 12 story atrium remained, but was cleaned up and the old glass was replaced. There was a glass elevator that took you to the bell tower. Ascending the glass elevator--that looked out over the atrium--I noticed a fascinating pattern of translucent sheets that were checkered vertically within the middle to upper portion of the atrium. I was transfixed as to the how and why they were there. At different times of the day, they either transmitted light, cast shadows and/or redefined a strange sense of depth as I would look across the atrium.

What was it that I was looking at? I asked the tour guide that took us up to the bell tower. She did not know and directed me to ask the other tour guide downstairs. He told me that it was an art piece commissioned during the renovation. The artist's name was Robert Irwin.

For some reason, the Old Post Office became my new favorite place to go. I would sit at the tables on the first floor and stare up at the checkered scrims. The huge atrium seemed as if it was divided in half down the middle, or was it? What was the space within the atrium now that this "art piece" was there? The light, also, seemed much different than was originally intended when no such scrim existed. I was intrigued. The use of such simple materials changed the way I looked at the building. It was not until midway through my first year at the Rochester Institute of Technology (RIT) that I became aware of how much I like to challenge how one sees and/or perceives.

The first year at RIT my work focussed on how we see things. Whether it be the actual reconstruction of an arm in different forms or how we view others viewing art-



Fig. 1

work. The work was concerned with how one perceives during different instances. As with the Irwin piece, where art or architecture changes or challenges one's way of looking at those given objects, I wanted to go beyond the simplicity of seeing.

The thesis project explores how I wanted to challenge someone else perceptually. This account of the evolution of the project begins with the first sketches that I worked on during the summer after my first year at RIT. The sequential progression of the process highlights the important points of evolutionary change and gives explanation and reasoning for that change.

Sketches

As the summer of 2000 began I was focussed on the process of beginning a new project that would hopefully evolve into my thesis work. Until this point the work that I had produced briefly touched on the subject of perception. I had vague ideas as to what I wanted to do. For example, the older works questioned “seeing” or “looking” and what I wanted was actually perceiving. The act of perceiving implies becoming aware. Seeing or looking may lead to perceiving. This act of awareness is what I wanted to challenge as I set out on this project. This chapter delves into the process of brainstorming through ideas that I considered.

First Sketch

During the first week of serious time spent on this project I continually returned to a certain allegory that described the human awareness of self. This was Plato’s allegory of the cave. The allegory had a nice parallel to the idea of perceptual awareness of self within a built space. Creating an artistic rendition of Plato’s cave offered possibilities that could visually and conceptually create an environment that challenged one to become aware of his/herself at points other than where the were presently standing.

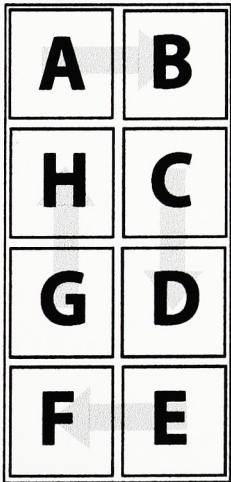


Fig. 2

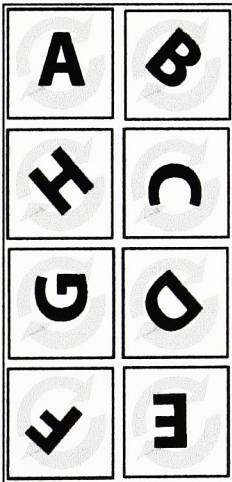
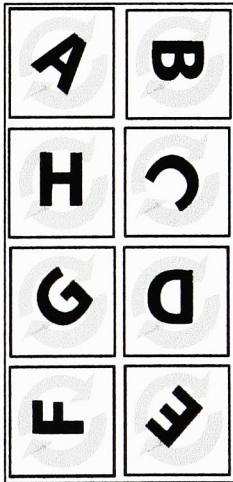


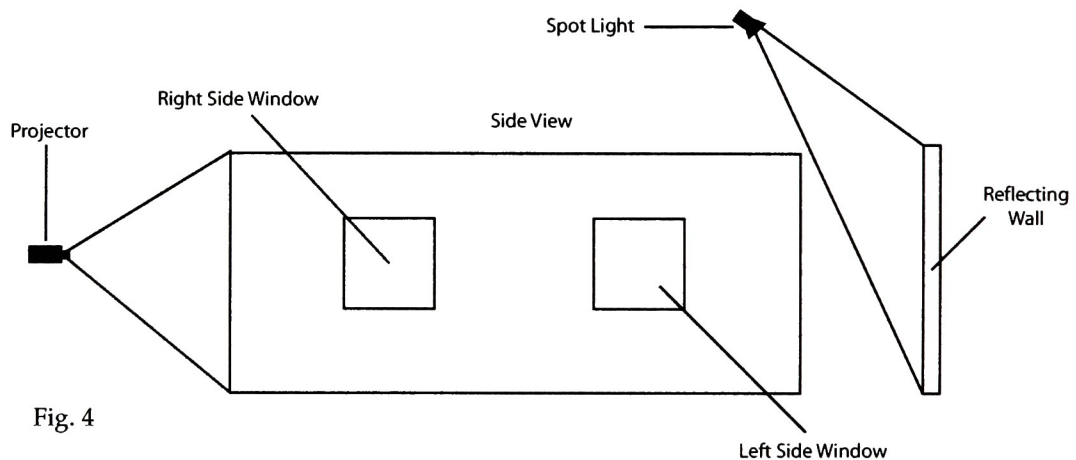
Fig. 3



The first sketch employed monitors laid out in a grid pattern covering a back wall of an exhibition space. The design incorporated eight monitors; each was to have its own specific projected image. The room was altered slightly in dimension to funnel toward the back wall. There was to be three more rear projected images--one on each wall face and one on the ceiling. Once laid out, the images on the monitors were sketched out as full body abstract images similar in style as the Calder Arm Studies from the first quarter at RIT. The exact content was not finalized. What was important was how the wall of images would evolve over a period of time. Sketches for this included clockwise rotation of each individual image to rotate on its axis. Another proposed a clockwise rotation of one monitor frame into the next (see figures 2 and 3).

The other three windows were originally thought to be real time projections of the people in the room. No specifics were worked out. The use of these, perhaps abstract, images was to have a Plato's cave effect. Real time sound of echoed voices of people in the space or white voice noise--such as the hum heard from voices in a restaurant or a bus station--was, also, considered to strengthen this notion.

Second Sketch



The second version of the project was an adaptation from the Plato's cave allusion. Reviewing my project notes I made the observation that "in Plato's cave it is the personal presence of self--interpreted and understood as the "other"--that establishes an anchor of presence; although, that anchor is false." This comment was a temporary answer for the question which insisted the re-working of the first sketch. How can the percipient

establish a sense of normalcy in an abstract space? The notion of an anchor first became important at this second stage. The awareness of self and the cognizant awareness of perceiving was now the conceptual core of the project.

Physically, the room began to evolve into a space more reminiscent of a cave. The overhead window was removed. The two side wall windows were retained; however, their placement changed from the central facing orientation to an offsetting complimentary layout (see figure 4). Perhaps the two largest changes were to the front and the rear of the room. The front (the far end) of the room no longer included monitors and prerecorded material. This projection was to be a real time projection of people as they moved closer toward the screen. Silhouettes of the percipients would be projected onto the screen. At the entrance of the room a spotlight from above the ceiling was to be directed towards a white wall. The reasoning for this was to draw a direct if not blatant link conceptually and visually to the Plato allusion.

Third Sketch

Throughout the summer I was reading essays by Robert Irwin--such as "The Hidden Structures of Art," "Notes Toward a Model," and "Being and Circumstance"--and Maurice Merleau-Ponty's collected lectures and essays *The Primacy of Perception* and *The Phenomenology of Perception*. I noticed that Irwin had broken down--through a series of questions--the concepts of object, person and space in order to demonstrate how we come to a perceptual understanding as we proceed through a dedicated space. Between the second and third sketch I questioned myself as to the type of perceptual understanding the project could evoke. To this point the cave idea seemed to offer an awareness of self in direct mirror or shadow-

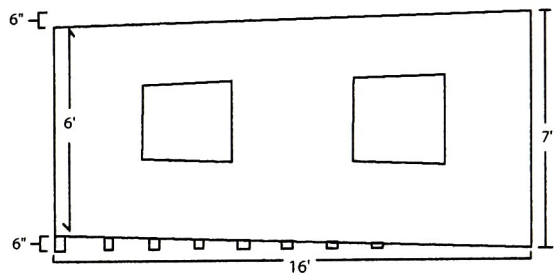


Fig. 5

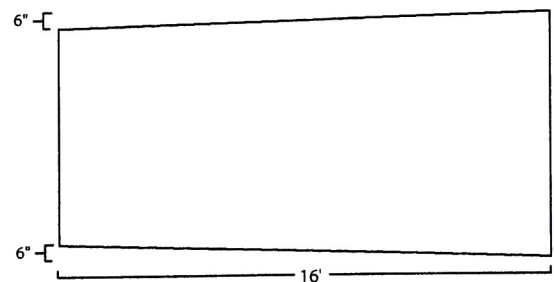


Fig. 6

like manner. At this point in my notes I asked “how can I question experience?” I wanted to make an environment that when entered normally occurring events were out of place based on context--*ab actu ad posse valet illatio* (from what has happened we may infer what will happen). Examples would include, wind blowing indoors, subtle smell variations, above sounds coming from below, etc.. In my notes I said that the project was “not about video or the video.” It was “about space.” More specifically, I wanted to create an environment that afforded the opportunity for the percipients to come to a perceptual awareness of themselves in that given environment.

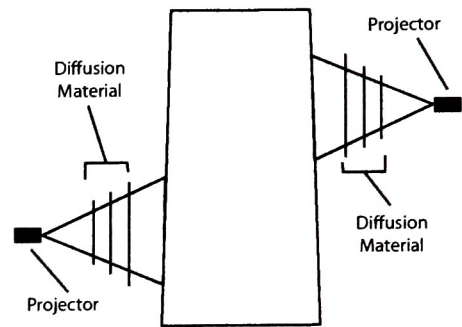


Fig. 7

Technically, the plan still included the funneled room with the two side windows and the entire far wall having another projection (see figures 5 and 6). This is the first time where sound and the two window projections were explored in more detail. The windows--due to the desire of breaking imagery down into its most basic visual element--were proposed to show evolving color fields. The solid digital colors were to be pieced together from stills created in Adobe Photoshop and linked together in Adobe Premiere. The sketch, also, required layered scrim-like material to diffuse the color of the projections to give the light a softer quality as it laid out on the window (see figure 7). This diffusion would, also, help to diffuse any unwanted hotspots from the projector. The sequence of color fields were to cycle through the spectrum. For example, the full revolution would run from red to red during a cycle. The two opposing windows were to project complimentary colors--cyan and red or green and magenta--the entire time.

As for sound, the notes specified environmental noise that would challenge aurally what the percipient was visually trying to understand. No actual sound type was explored at this time; however, the notion of sound from beneath, above, to the side, and behind posed an interesting solution to create an aural environment that might help to aurally disorient. Disorientation of the percipient was growing as an important factor to the work.

Fourth Sketch

After the third sketch I left myself with a large pair of questions. How to and how much to abstract space? In studying Merleau-Ponty and Irwin's approaches to space I was searching for how we perceive space, ourselves in that space and the objects therein which are primary concerns in Merleau-Ponty's *The Phenomenology of Perception* and Irwin's "process of compounded abstraction." It seemed that I needed to define space for myself and understand these writings to appreciate what one might take away from such an experience. These are notes from my studies that summer.

Space, as defined in the Oxford English Dictionary, is "linear distance; [an] interval between two or more points or objects." More specifically, it is "the dimensional extent occupied by a body or lying within certain limits." As we move through a given space, the awareness of objects and the awareness of where we are in relation to those objects grounds us in our perceptual conception of such a space. Merleau-Ponty (MP) begins his discussion on the phenomenology of perception with the synthesis of the body into space. He focuses on the perception of object through the perception of space; whereas, the experience of our own body teaches us to realize space as rooted in existence. So it is through our experiences in a given space that we verify our existence in that space; yet, it is because of this existence that the space now exists for us. "To be a body, is to be tied to a certain world...our body is not primarily in space: it is of it."¹ As we approach a space our perception of that space relies upon our presence, our physical body and the perspective from which we interact with objects--in that space. We create our objective spatial awareness—the outlining limits and constructs—as a result of our body's synthesis within this dimensional extent.

What if one were to take a cube and try to understand what it is that one perceives and, subsequently, conceives that cube (space) to be? MP would contend that through inspection of this space that one's movements would be located in objective space and, far from its being the case that the experience of one's own movement conditions the position of an object, it is, on the contrary, by conceiving one's body itself as a mobile object that he/she is able to interpret perceptual appearance and construct the cube as it really is. "The object and one's body...certainly form a system, but what we have then is a nexus

of objective correlations and not...a collection of lived-through correspondences.”² The unity of the object is thus conceived, and not experienced, as the correlative of our body’s unity. If the body is not a transparent object, if it is not presented to us in virtue of the law of its constitution, and if it is an expressive unity which we can learn to know only by actively taking it up, then this structure will be passed on to the sensible world. The theory of the body is a theory of perception. “We need to reawaken our experience of the world as it appears to us in so far as we are in the world through our body, and in so far as we perceive the world with our body...thus remaking contact with the body and with the world, we shall rediscover ourselves, since, perceiving as we do with our body, the body is a natural self and, as it were, the subject of perception.”³

MP presents the notion that, “all knowledge takes its place within the horizons opened up by perception.”⁴ We have what MP terms a ‘perceptual field’ which is a surface in contact with the world. It is our permanent root in that world. MP contends that this field is in actuality the ‘between.’ It is the link between the world and the percipient. The process of conceiving all that is perceptual is deemed the perceptual synthesis. “The perceptual synthesis thus must be accomplished by the subject, which can both delimit certain perspectival aspects in the object, the only ones actually given, and at the same time go beyond them.”⁵ Perception is then understood as a reference to a whole that can be grasped, in principle, only through certain of its parts or aspects. The perceived thing is not an ideal unity in possession of an intellect; it is rather a totality open to an horizon of an indefinite number of perspectival views, which blend together according to a given style, which defines the object in contention.

MP states that perception is paradoxical and contends that “the perceived thing itself is paradoxical; it exists in so far as someone can perceive it.”⁶ MP contends the idea that if one imagines a place in the world, which has never been seen then the very fact that one can imagine it, then that person would be present at that place. Therefore, one may assume that one cannot conceive a perceptible place in which he/she is not present. MP contests that “the places which [one] finds [himself] are never completely given to [him]; the things which one sees are things for [him] only under the condition that they always recede beyond their immediately given aspects.”⁷ Thus there is a paradox between immanence and transcendence in perception. Immanence, because the perceived object cannot be foreign to him who perceives; transcendence, because it always contains something

more than what is actually given. Yet these two notions are not necessarily contradictory. For if we reflect on this notion of perspective, if we reproduce perceptual experience in our thought, MP says that “we see that the kind of evidence proper to the perceived, the appearance of ‘something,’ requires both this presence and this absence.”⁸

The work and philosophy of the artist Robert Irwin—rooted in phenomenology—questions how space is reconciled perceptually. His answer for this is through what he terms the “process of compounded abstraction.”⁹ One’s perceptual awareness is processed through six levels. We first witness an abstraction; that is, we have an alienated sense of space and conception. The thing that we see first is that notion of space. We then begin a process of association, wherein we conceive mentally to what our physicality bears witness. Thereby, we informally interpret what is present by associating what once was experienced in the past.

Establishing concrete images—placing concept into form by molding mental imagery of past and present into a new re-associative form—becomes the third step. Roughly, through the schema we create our perceptual reality. What we see now is a new form of a conglomeration of what once was. For example, I walk into a living room. The television is on my right—directions formerly taught to me in kindergarten—sitting about six feet away, because that is how tall I am, and it is about a 27 inch screen, I know this because I have one the same size at home.

At this point we begin to contextualize the forms that we have now actualized by quantifying and or qualifying the newly formed area. In a similar process of association—the building of a contextual reference, of which the properties of this form are composed—we begin to classify what this object does to or for us. For example, it is red; therefore, it is hot, passionate, evil, bright, etc..

Once assimilated into our frame of contextual reference, the object becomes sectionalized and categorized; thereby, placed within boundaries. Boundaries or laws by which one now witnesses must be understood culturally. For example, the box in the living room that is about six feet away from me is a television. Why? Because culture has dictated that something of its approximate description and usage is a television.

Finally, the form becomes indoctrinated into our consciousness and cultural understanding of what the object is and what it is supposed to be. At this point it is almost an historical analysis to discern what is “present” or should I say “past” as we refer to pre-described or established forms.

Through this process of compounded abstraction—the percipient’s process of the six stages: perceptualization, conceptualization, actualization, contextualization, categorization, and indoctrination—it can be understood that for Irwin the rawest form of object awareness is in perceptualization. It is upon this initial response and the awareness of this response that Irwin directs his art. Irwin’s style no longer depends upon what was a formalized object centric notion of art—what was inductive (centrifugal) and deductive (centripetal) experiences of perceptual awareness—it is all about consciousness. He has broken down, through a series of questions, the concept of object, person and space, in order to demonstrate how we come to a perceptual understanding as we proceed through a dedicated space. “I am not trying to tell people what to do or how to see or what’s wrong or what’s right. I am just trying to set up the situation in which they really perceive themselves perceiving and realize that they are the magic.”¹⁰

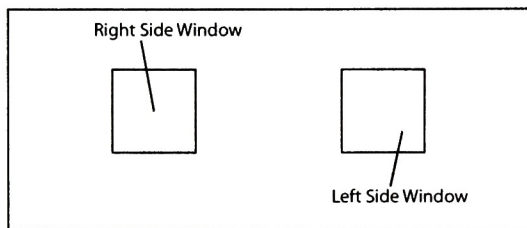


Fig. 8

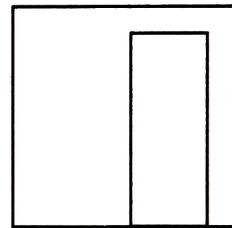


Fig. 9

This was the culmination of the summer long research toward an understanding of how perception can dictate experience and vice versa. At this point I wanted the work to have maximum abstraction with minimum contextualization. The room had moved from an environment that had direct visual imagery of projected silhouettes within the room to a balance of abstract color fields filling the space with complimentary and evolving colors. The figures above (8 and 9) show the simplistic room design that remained as the fall began. The final sketches abstracted the multiple sensorial experience into three rooms. The aural, visual, and kinesthetic had been separated to further abstract and concentrate on the individual sense data. As the summer ended this was to be the outline for the thesis project. The thesis proposal incorporated the three room idea. The proposal outlined the nature of the rooms and a rough premise behind the work to be done.

Visual Room

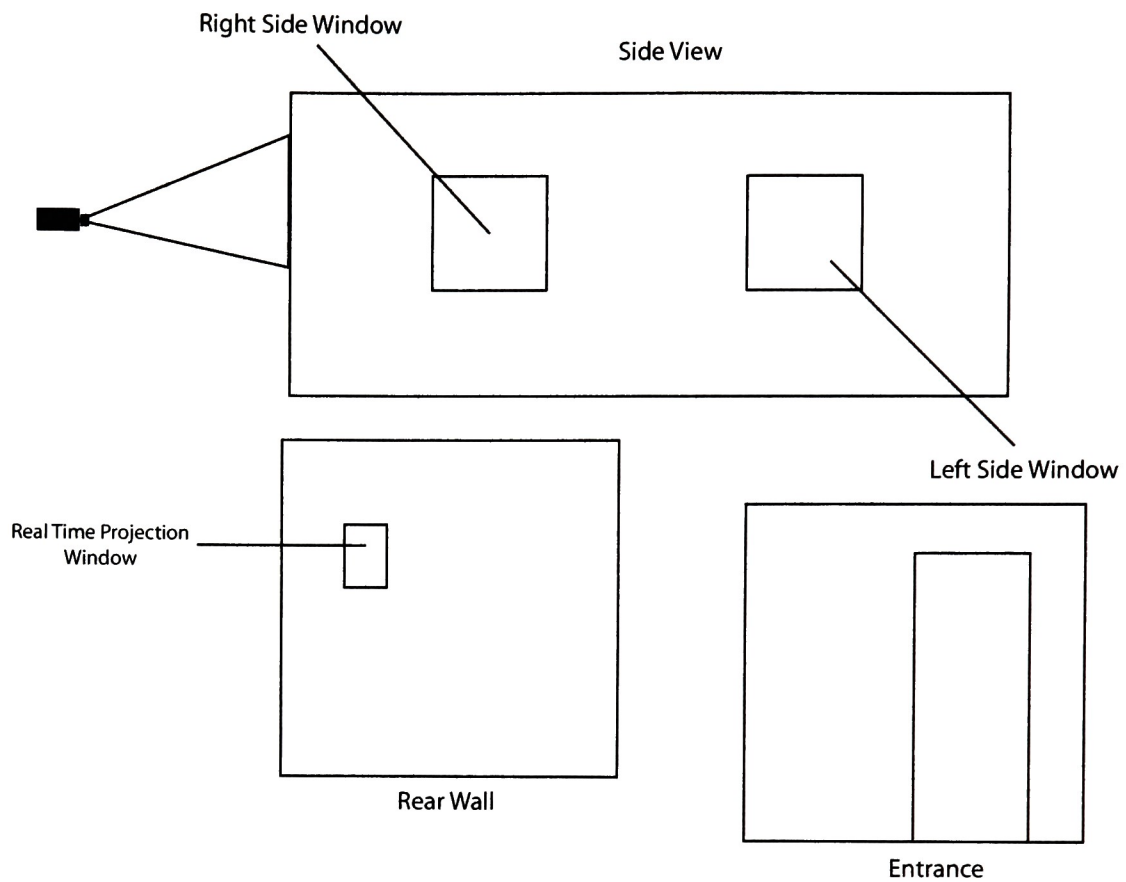
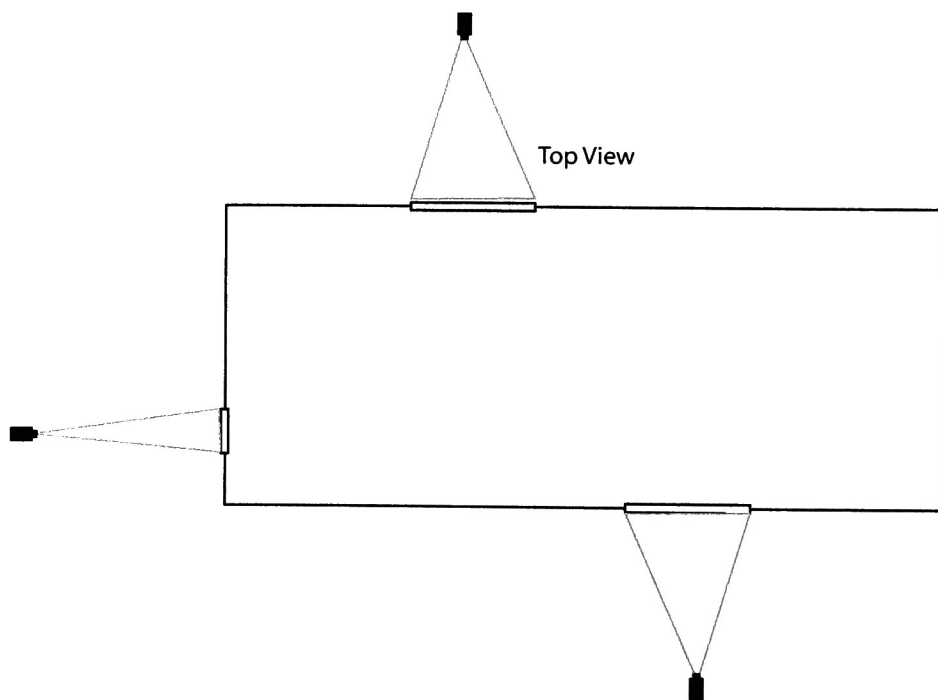


Fig. 10



Visual Room #1

By the beginning of the new school year I had an outline for the thesis project. Having this layout of a three room installation I set out to refine the visual room for the fall "Walk Through" at RIT. This was to be the first installation test of the project. For this test I wanted to minimize extensive building given the short amount of time for setting up and breaking down the work. The room was to be made in the original design size specifications of eight by eight by sixteen (see figure 10). The side walls were still to have the two windows while the rear wall was now only one by one and a half foot in dimension.

It was during this building and testing period that the real time aspect became less of an important feature. The importance of this projection was to be reduced in scale and narrative importance. The Plato's cave allusion was, also, to be minimized on the direct level of interpretation. Visually the room was to be dominated by the two side windows. The point of entry, the reflectance of light, and new ambient color throughout the room was to draw the strongest attention. With this focus on abstracting the environment by means of the new ambient light, the literal mirroring of shadows--seen in the real time projection--seemed contextually out of place. The small projection would allow for less emphasis and greater abstraction.

Visual Room #2

With four to six weeks left in the quarter the exact layout plans were needed to expedite the building process in the three days given. The shell of the room had been constructed in a manner that was easy to test, break down, and then built into the studio space for Walk Through.

What needed to be finished were the color field videos and to test the projection. Creating the video became a very time intensive process. The colors needed to span the full color cycle while being bright enough for the projection to fill a relatively large room passing through diffusion material. Working in Adobe Photoshop, I created 352 frames

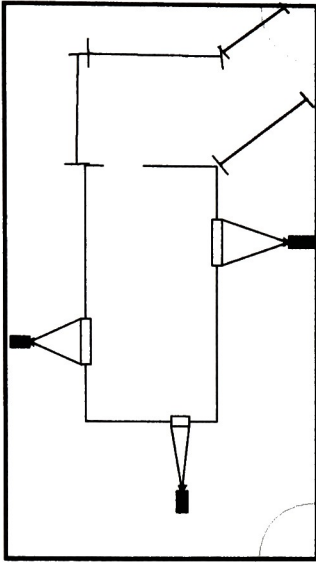


Fig. 11

of color in sequential color spectrum order working in the hue/saturation/brightness (HSB) color settings. In order to get maximum brightness and saturation I set both to 100 while changing only the hue by one point for every color. In the end I was left with a full cycle from red to red again. For the complimentary video I began the sequence at 176 on the hue and once again kept the saturation and brightness at 100.

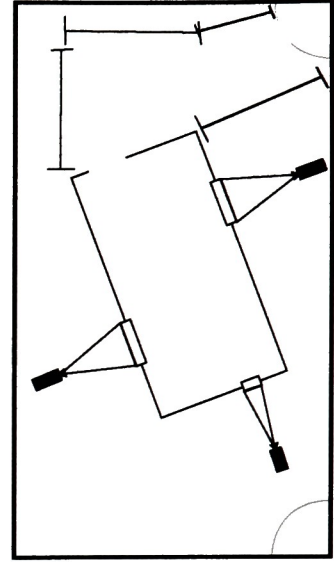


Fig. 12

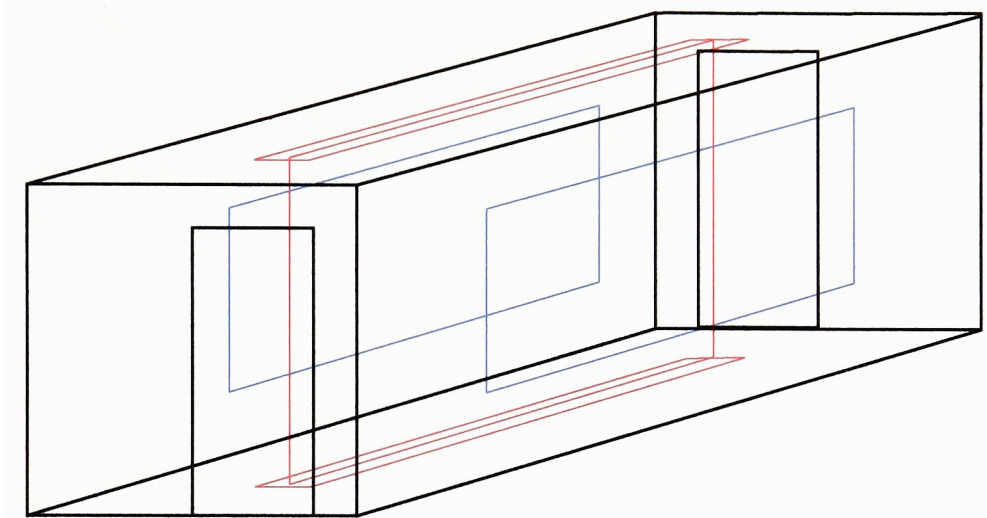
Working towards the Walk Through the mechanics of the projection became dictated by the physicality of the studio space (see figures 11 and 12). The studio measured 36 by 18 feet. What I needed was enough space for the room (eight by 16 feet) and the throw of the projections. To comfortably cover a three foot by three foot window the projectors needed to be five to six feet from the wall. This distance would only be possible if the room was shifted on a diagonal axis within the studio. The only adjustments needed to be made were to finalize the entrance and to block off all the areas behind the front face of the room so as to maintain the focus only on the inside of the room

Visual Room #3

During the Walk Through there were a few suggestions regarding the room to this point. For example, it was suggested that I should reconsider the top and bottom more--perhaps placing the real time projection on the ceiling. Other comments centered around the light video itself. There were some fluctuations of light as one color transitioned into another. This was deemed distracting by two or three viewers. More than the comments, what caused me to rethink the dynamics of the room was how people interacted with

the work. Watching people's movement through and within the room, and the physical reactions of the people to the light and the windows were all reactions that allowed me to see how people were relating to the room and its light. I concluded that the light did

Fig. 13



not appear thick enough. The two dimensionality of the light as it rested on the window plane was too reminiscent of a painting. The tactility of light or the 'thingness of light' was lost as people stood back and watched the evolution of the color fields.

What, also, was lost in this version of the room was a disorientating feeling or even an overwhelming visual experience with light and color. Working over the next week the new drawings of the room included larger areas of light to become more overwhelming in stature. The first sketch included two larger windows of four foot high by eight feet long centrally placed on each of the side walls. The room was designed with a plexiglass wall that bisected the room. The revisions were made to increase the visual light element from the walls and decrease the visual "rests." Rests refer to the areas in a space that give the percipient moments to refocus on something other than the color. Reducing the rests would increase the amount of time that one could be visually involved with the light. Hopefully this, in theory, would lead to a more overwhelming experience.

The room was now beginning to be designed with two doors. The former cul-de-sac layout increased a separated sensibility between the rooms that were to be added later to this portion of the thesis. The progressive quality this would add could greatly enhance how one room would have an affect on the perception of the next. There were still many

problems and questions that this room left in its basic configuration. First, how can the light be even more overwhelming and can the visual rests be taken away completely? How does this configuration enhance the tactility of light? Is there still too many spatial cues--i.e. are there too many visual cues that imply the actual dimensionality of room? Moving beyond the actuality of the room and focusing the percipient's attention on the light became the motivating factor as this room would continue to evolve.

Visual Room #4

Over the next few weeks the room changed dramatically as I began to address the central questions that remained from the most up to date sketches. To review, I wanted the room to focus one's attention on the light while diminishing the spatial cues that define the room and offer visual rests to the percipient. I, also, wanted to create a tactile quality to the light. Left with these questions the room was to change into a space of dramatically different size, shape, and material.

Physically what remained from the last sketch was the two door entrance and exit feature. Again, this would enhance the seamless movement from room to room offering less pause and rests while potentially offering a carry-over of sense data. Two major physical and material elements--the mirror and oversized window--were introduced at this time. They evolved out of the need to reduce structural and perspectival cues within the room. The mirror--measuring eight foot high by the length of a wall--would give mis-information as to the actual dimensions of the room making it appear larger than it really was. The oversized window--measuring eight foot high by the length of the room--would now create a volume of light that could envelope one walking close to it.

Having these two elements dictated how the room was to take shape. The next set of

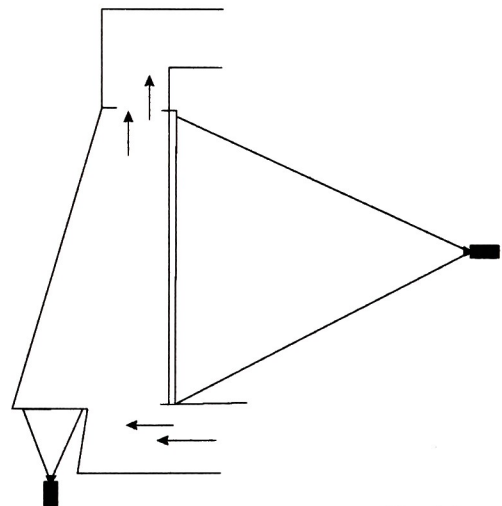


Fig. 14

sketches and the final room was to be trapezoidal. This shape could give the proper angle so that the viewer would infer the size of the room was much greater than the actual size while minimizing the initial reflectance of the window on its opposite wall (see figure 14).

A few years earlier in New York City I went to the opening of the Bill Viola retrospective at the Whitney. One piece stood out to me in particular and I think about it still. The piece titled "Veiling"

(see figure 15) captured my imagination and offered visual experience I had never had before. There seemed almost to be a tactility to the light. This piece is described as images of a man and a woman moving through a series of nocturnal landscapes projected into parallel layers of loosely suspended translucent cloth. They each appear on separate opposing video channels, and are seen gradually moving from dark areas of shadow into areas of bright light. The cloth material diffuses the light and the figures dissipate in intensity and focus as they penetrate further into the scrim layers, eventually intersecting each other on the central veil. Between the veils the light was diffused enough to almost create a haze that appeared nearly thick enough to touch. This fascinated me. The ability of creating a "thingness" out of light was definately intriguing. It

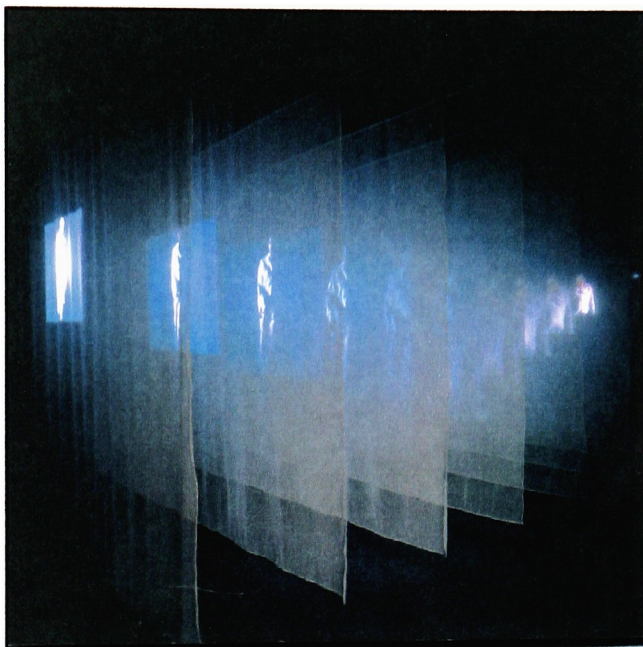


Fig. 15

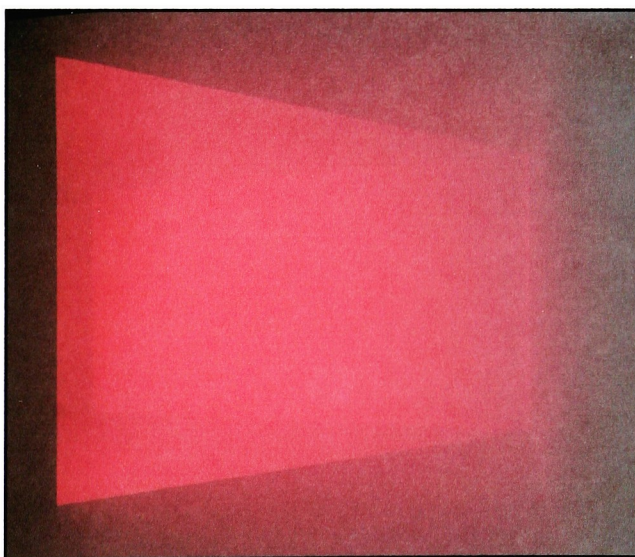


Fig. 16

was not until I began studying artists like Irwin, Douglass Wheeler, and James Turrell that I re-encountered this notion. The artist that seems most deliberate in his attempts to achieve this tactility of light is Turrell. From pieces like the *Wedgework* series (see figure 16) and the *Window* series (see figure 17) Turrell is concerned with light

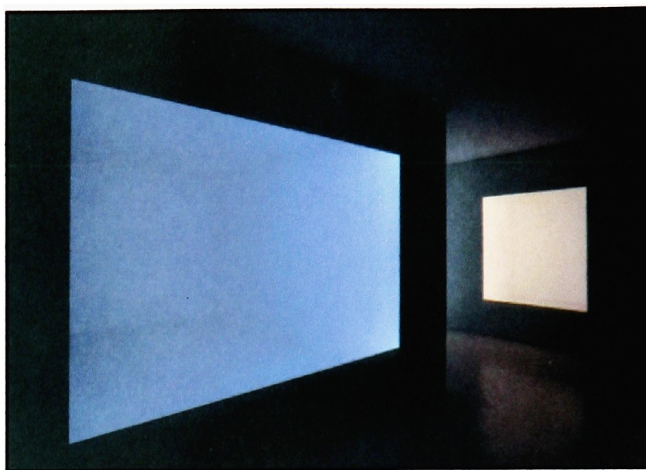


Fig. 17

and its color, texture, illusion, and volume. "I want to create an atmosphere...one that can be consciously plumbed with seeing, like the wordless thought that comes from looking into the fire."¹¹ Light, for Turrell, is the base form from which we can establish perceptual awareness. "My art deals with light itself. It's not the bearer of revelation—it is the revelation."¹²

Trying to capture a tactile quality to light within the room was a very important feature that would enhance a perceptual awareness of one's self in the given space as he/she was enveloped by a tactile essence. Since the last of the room during the *Walk Through* did not have this quality I began testing new ideas as to how the light could be made tactile. To increase the thickness of light the air itself must appear to be thick. For example, as light passes into a room from a window if there are dust particles or smoke then the light has particles to reflect and give the illusion of a beam of light. The two best solutions I came up with were dry ice and a fog machine. In testing the dry ice there was another atmospheric effect produced from this method. The room became colder. Another drawback to the dry ice was the constant maintenance and upkeep of the materials. To keep an even flow there would have to be someone adding more ice at given intervals. As for the fog machine the upkeep and the temperature consistency were much more pleasing. The machine could also create a greater and thicker amount of fog much more easily. I needed to test out many machines until I found that a hazer would create as much fog without the billowy clouds and be far more quiet. Having resolved quite a few features in this post *Walk Through* stage there was nothing that could be done to the room until it was actually being built.

The Studio Layout

Studio Layout Preface

The first two weeks in December I searched for an appropriate studio space in which I could build the three rooms. The rooms themselves would need approximately 400 square feet. This rough estimate was in room size alone and did not include projection throw, connecting corridors, entry space, paths to access all sides of the rooms and corridors, or the control area to run sound and video. In searching for a space I limited the space from 1000 to 1200 at the minimum. This would allow enough room for change in the schematics. While looking at spaces, the majority of the studios had only 10 to 12 foot ceilings. Only one studio stood out. A studio at the old post office building in downtown Rochester. This space was fat in dimension measuring approximately 1600 square feet with 20 to 24 foot ceilings. Laid out like the state of Utah there was ample room for what I wanted to do (see figure 18).

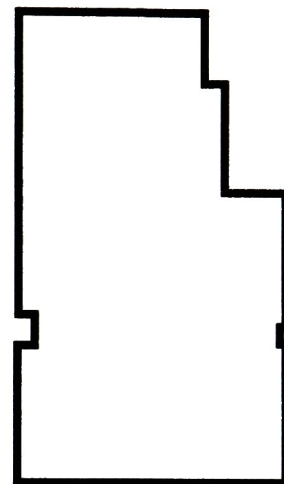


Fig. 18

While searching for the studio space I finished writing the thesis proposal. This was to be the outline for my thesis as it highlighted the key concepts and the general ideas I wanted my project to encompass.

THESIS PROPOSAL

How can an area(s) be designed to accentuate the experience of the audience's physical senses? This project attempts to establish—through a series of three rooms, or cubes of space, as it were—how the percipient uses sensate cues to define the primary object of perception. The three rooms isolate a single physical sense—such as, visual, aural, and kinesthetic—to focus on the heightened awareness of the perceptual field. Echoing the notions rooted in the artists of light and space—such as, Robert Irwin and James Turrell—I will use light and color, sound, and tactile cues of sensation, to heighten the percipient's cognitive awareness of subject. The percipient is forced to look at him/herself, or to hear where the sound comes from and try to establish a visual sense mentally of where they are within this space.

The primary focus for Irwin, Turrell, and me is the perceptual awareness of the percipient while using different primary objects to excite that perceptual experience. In Irwin's work light defines space. As space and area are unveiled through modified light, we begin to become aware of his subject, space. Turrell modifies space until the light is defined in that space.

Here, light is the object. In my work light defines the percipient in space leaving the percipient as object.

Merleau-Ponty's perceptual paradox of the here-not-here object establishes the notion of object presence. In Irwin, space is here; so we use light to define and reshape that space—now object—in order to slowly draw attention to it. While Turrell's work attests that if space is a given or if space is superfluous knowledge, then space can be changed in order to modify and accentuate the apparent perception of light; thereby, focusing the percipient's attention not to space but to light. My work goes on to say that if space is a given or if space is superfluous knowledge, if light can be altered, and if there is no other object in this space then that of the percipient; therefore, space and light can be altered in such a way as to affect the awareness of the percipient to the self as object as he/she moves through the space.

To achieve this sense of awareness the three rooms will act independent from one another, yet, having influence upon the percipient as they progress throughout the total thesis. Technically, each room measures eight by eight by sixteen feet on the interior. To concentrate on the given sense each space is designed to try to heighten the experience of that sense.

Room A (Visual):

The visual room uses three video projectors. The first two project on and through walls A and C. These are looped stills of minimal "color fields" that go from warm to cold colors through wall A and cold to warm on wall C. The third projection is on wall D. This is a real time projection of the people and the space from the perspective of wall D. (See figure 19)

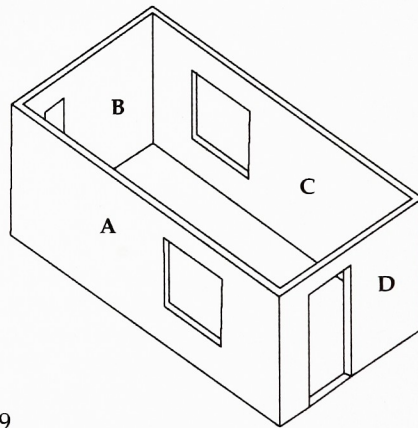


Fig. 19

Room B (Aural):

This room has zero windows and one door jam. Throughout there will be speakers embedded into the walls. The space is completely black. As one moves through the area sounds change and sense of space changes because the projected material is altered to simulate sounds at different distances. Created from multiple and solitary people chatter, types of water, types animals, and other isolated and digitally enhanced aural material. Like the visual, there is a real time aspect to this room. There will be microphones

throughout to capture footsteps and talking of those in the room. These sounds will, also, be projected throughout the room. (See figure 20)

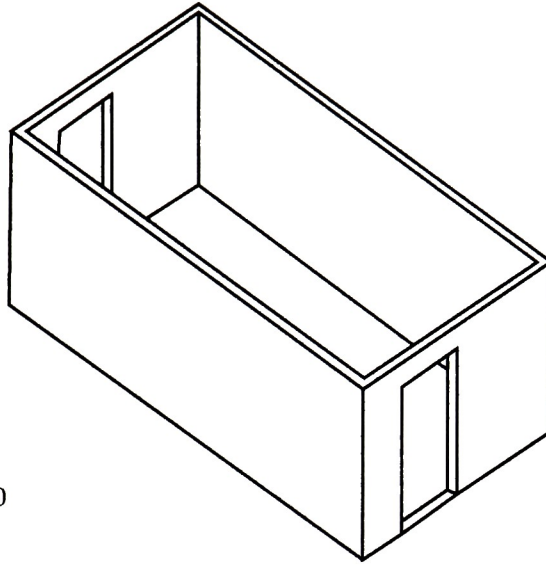


Fig. 20

Room C (Kinesthetic):

The design of the third room is once again completely light deprived. It emphasizes the varying properties of the sense of touch. The area is designed to accentuate this sense by means of area temperature (hot and cold), wind, tactile awareness of hanging textures and protrusions, and the real time sense of others and self as one proceeds through the space.

As a final note on the layout and construction of these rooms, there will be zigzag mini-entrances to light tight the area from external light.

Upon completion and discussion of the project with members of my committee I began to rethink the need for three rooms. As seen in the original plans, the layout was designed to separate the project into three different rooms that challenged the visual, aural and kinesthetic senses separately. As I progressed there became no need for the kinesthetic room. I realized that the complete separation of the three senses would not be physically probable, because the three senses could not be completely severed experientially without restricting movement of the percipient. This improbability stemmed from the more important need to establish a movement through the created environment(s). This movement by nature will involve the tactile senses in the use of feet and hands.

The decision of condensing the project into two primary rooms was pivotal in the design structure and how the environments would have to be created. The rooms were no longer considered solely a visual or an aural experience. These rooms would now be dominated by seeing or hearing and linked together by the tactile experience of walking through the space. What needed to be considered was how to create this kinesthetic sensibility throughout the two rooms.

In order to establish this continuity between the rooms what seemed the logical next step was to link the rooms. Linking the rooms offered a continuation of a theme throughout the works. The rooms were to be specific areas of the dominant sensorial focus; yet, connected in their layout they would establish a symbiotic relationship where the kinesthetic acted as their common link.

Studio Layout

Having the actual dimensions of the studio allowed me to start mapping out the actual layout of the space and the orientation of the rooms. The first thing I did was to make a template of the studio, the visual and the aural rooms. These were photocopied and cut out into actual two dimensional scale representations. From here I made 11 possible layouts (see figure 21) of the space to get an idea of flow and direction through the piece. This was to test the feasibility of multiple configurations of the rooms within the space. There were five important features that I wanted to resolve in this layout stage.

First, the order of the rooms needed to be established. Should the Aural or the Visual room be first? This problem began to work itself out when I reviewed my notes. The visual was repeatedly the most dominant feature of the thesis to date. The light and its quality were to be the culmination of the experience. To move from the dark and confusing space of the Aural room into the encompassing light of the Visual room was to be the climax.

Next, how do I control the flow of the space from the entry into the studio to the point of exit from the piece? This became the most difficult question to answer. Since I did not want any form of cul-de-sac there would have to be an entrance and exit. I knew

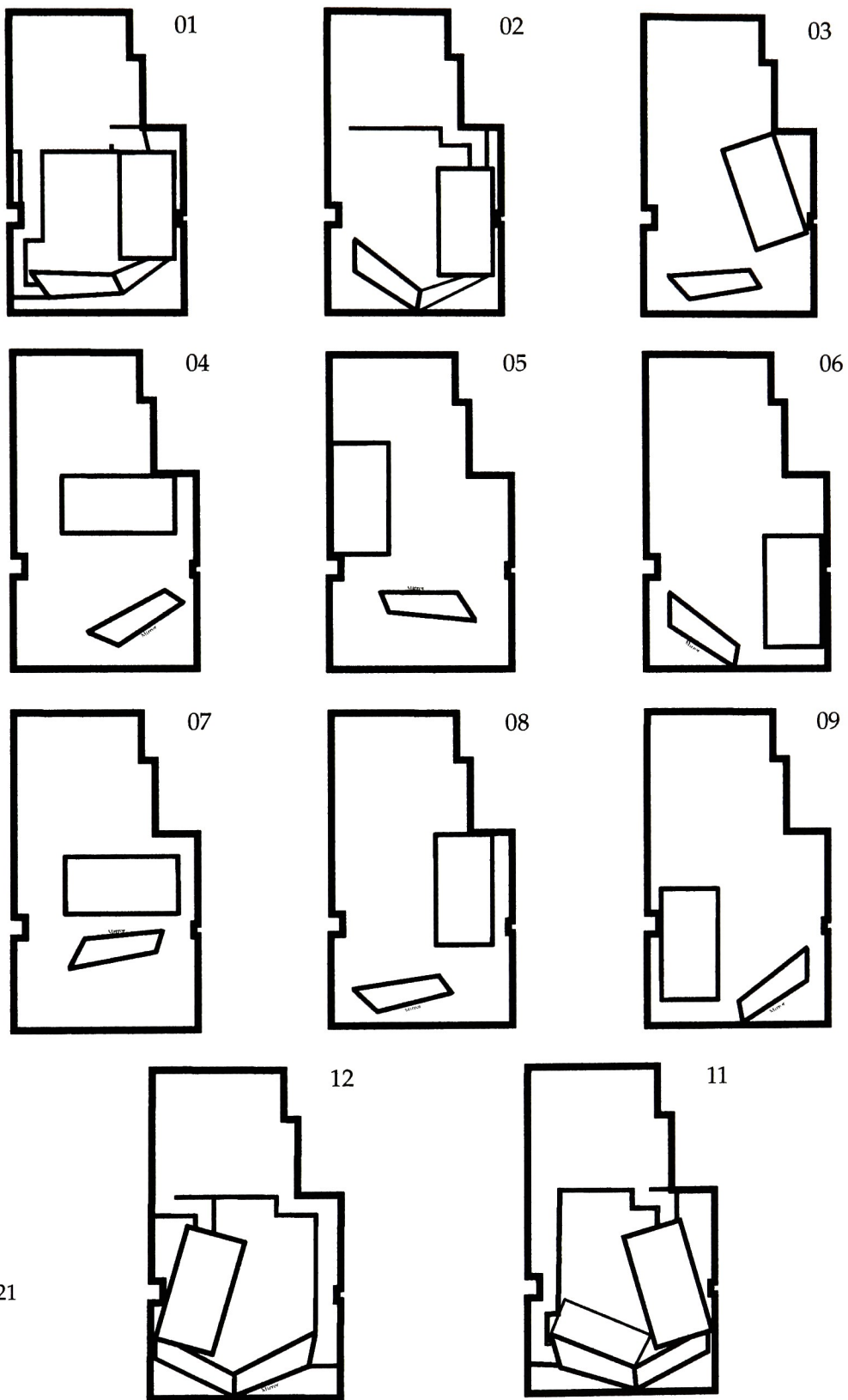


Fig. 21

where one would enter the studio; yet, it was difficult to discern the best mode of funneling the people to the entrance and not the exit. I wanted the space to be visually simplistic and spare to echo the sparseness of the piece. The use of entrance and exit signs, although helpful, could be distracting within the entrance area. In versions 10 and 11 the clockwise and the counter-clockwise orientations were explored (see figure 22 -24). Of the 26 people I asked, 21 said they would most likely proceed in a clockwise fashion. An interesting note was that of the five that chose the counter-clockwise direction 3 were Asian. This lead me to assume that in this western culture--where we read left to right--the orientation should follow suit.

By the time I was testing the layout I decided that the Visual room would have a “reflecting” wall. This reflecting wall was to reflect the light from the projector that would be above the room; thereby, this would minimize the “hotspot” seen in the room. Having this wall became another large structural consideration in the layout. The fourth and fifth features were the incorporation of access areas for me to fix or control aspects of the installation and the incorporation of a reception area.

Deciding on a general layout allowed me to begin to refine the actual placement of the rooms for the construction. Measurements of the rooms and corridors were next as I taped out the floor of the studio for the construction. The corridor linking the visual room and the aural room as well as the entrance and exit baffles were afterthoughts at this point and I did realize their importance until construction had begun. The final construction plans (see figure 25) included the two rooms sandwiched between an entrance and exit corridor while a transitional corridor linked the two rooms.

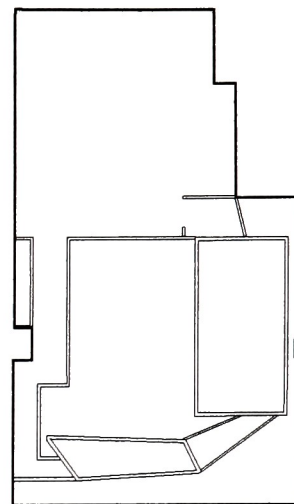


Fig. 22

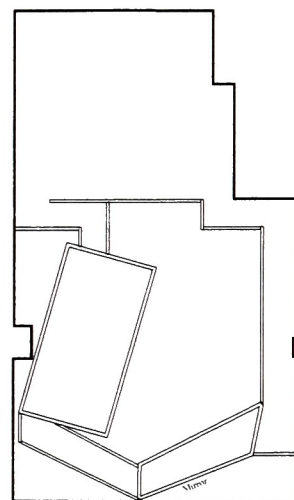


Fig. 23

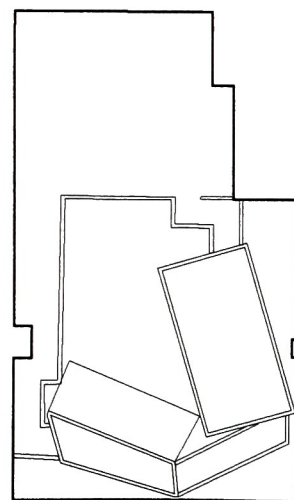


Fig. 24

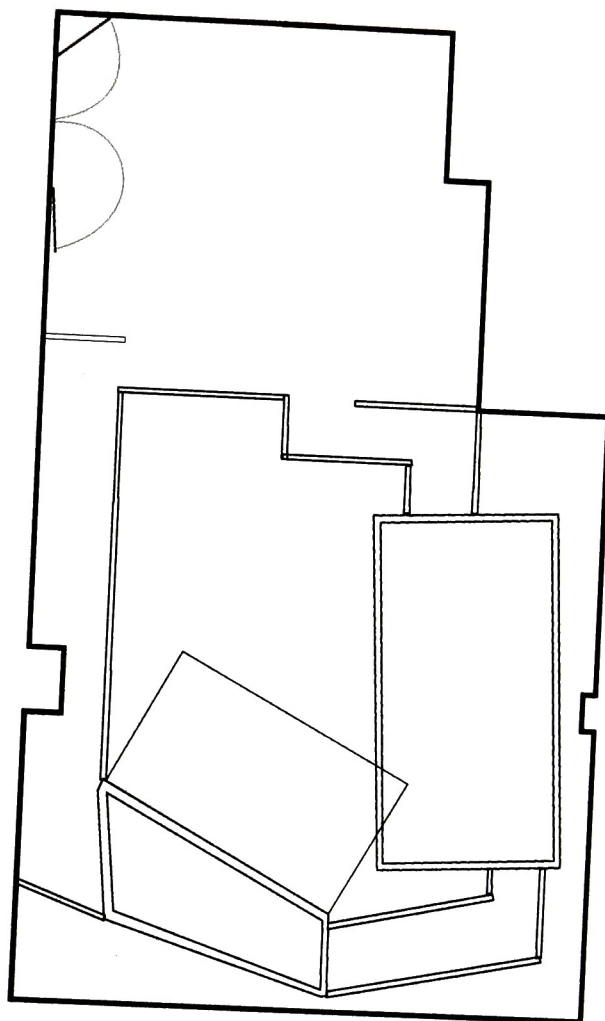


Fig. 25

Aural Room

The construction began with the Aural room. The room itself went up in a matter of hours having pre-built the skeleton of the room as it was the tested light room before the wood was scavenged. The evolution of the notion to use sound within the thesis began in the first sketch. At that time and through the third sketch its role was to be used in conjunction with the visual stimuli. As the project grew the need to separate the sensorial stimuli became an important factor. The type of sound had not been specifically worked out. What became the guidelines for the type of sound for which I was searching was that it had to have moments that were aurally imposing--almost threatening--while having interludes of quiet background or ambient noise. This oscillation of sound was important as an outline because I wanted to emphasize the imposing sound and try to keep the percipient off guard.

During the search for the sound I made a trip to the Mattress Factory Museum in Pittsburgh. I wanted to see a Turrell piece in person hoping to understand his use of light. There was, also, an exhibition of sound installations there and I wanted to see how others were using sound. The majority of these sound installations were visually and aurally interesting as they challenged how I literally viewed sound and the composition of its source. Just before leaving the gallery I visited the basement and had a shocking experience. While looking at a Rolf Julius piece which comprised of a painted speaker hanging face up toward the ceiling, this encompassing rumble came echoing through the small basement hallway. The sound was as if the raw and exposed ceiling and terra cotta walls were falling. The subtle hum from the Julius piece had taken me off my guard completely. The hardwood floors on the level above us rumbled due to movers hauling in chairs and tables on dollies. This space, in the basement, as I began to listen for a while projected the sounds from all over this and the level above. The movement of chairs, water dripping from the bathroom, muffled chatter, walking, and the rumbling sound that gave me a shudder were but a few of the echoed sounds. This was the effect that I wanted for my piece. An un-nerving dominant sound buffered by a collection of ambient building noises and happenings was the combination that would work in the undefined Aural room.

It would take two all day trips to record the sound. By the end I had four full hours of sounds. The rumbling sound had to be recreated. With the permission of the gallery I repeatedly rolled a dolly across the floor while recording the sound below. Using

a very sensitive microphone I was able to capture all the ambient building noise as well. Having a bank of sounds enabled me to edit for a series of sounds that would have a good mixture of the rumbling and the intervals of quieter sounds.

While working and finishing the sound I wanted to consider how the dynamic and flow to the room would accentuate a feeling of disorientation. Slowing down the percipient as he/she proceeded through the space was one solution that would give enough time to hear the sounds as they would change and possibly create a sense of unease. The first solution for this was to have no light at all within the room. No light would take away one's visual cues while heightening the other senses such as touch and hearing. Relying on these other senses was what I wanted the percipient to be forced to do. The dark could offer the claustrophobic an appearance of a tiny room or a vast void. The very nature of this questions the perceptual understanding of the actual dimensionality of the room.

At this point I realized that this darkness alone would not slow someone down enough. Trying to brainstorm on how to slow people down even more I came up with a few notes. Slowing someone would require making either obstacles--stepping stones or actual structural variations within the room--or change the relation of their feet to the floor--such as, adding slopes and angular flooring, creating a stickiness to the floor, or dampening the floor so that one would sink enough to slow them down. Of these methods, the last seemed to be the best at maximizing the slow down with the minimum feeling of being lost in a maze. I quickly began testing materials that might work well. There were rubber, single celled neoprene, as well as high and low density foams. A four inch thick high density foam that is used in cushions and some bedding and pillows was the best for its deep sink ability under one's weight. The foam and the dark room would establish the flow and focus on the movement through the space while maximizing a length of time to aurally experience the edited ambient unsettling sounds within the room.

Installation

As I set out to build this project, what was becoming clear was that the corridors A, B, and C, the Visual room, and the Aural room were all separate entities with their own set of constructs. As separate entities they would rely upon one another to define their own sense of self in order to communicate their individual point of view. This notion of the individual as expressed as a part of the whole established the notion of transition as a primary concern throughout the construction and the fine tuning of the space. Transition was the relation of entering the studio and engaging the work. The first corridor was the transition from the light in the entrance area to the darkness of the aural room. As one moved from the sound, dark, and slowness of step, the middle corridor began a gradual vision of light and the diminishment of sound. Leaving the Visual room the final corridor, with minimal light and void of sound, offered a transition from the sensorial invasiveness of the piece to the quiet of the main entrance area. The corridors were to use their placement as a down time and build up period from one major area to the next. This chapter highlights the building process as a trial and error period of time that extended until the very day of the opening. This process, in retrospect, was the period of refinement that focussed on the honing of the transitional spaces to highlight the central concept of the perceptual awareness through sensorial deprivation and inundation.

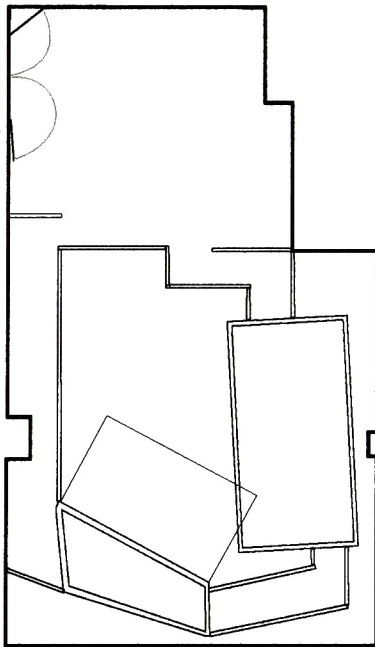


Fig. 26

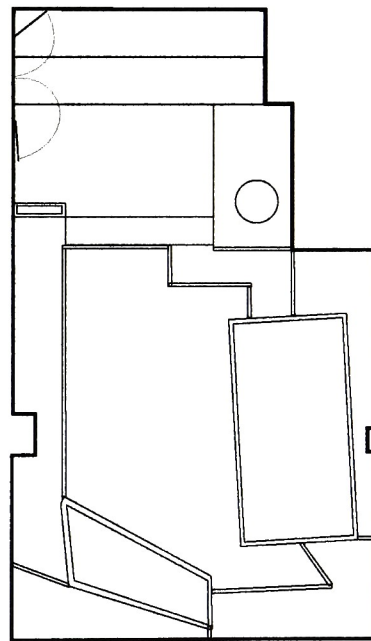


Fig. 27

Visual Room: Problems with Projection

Building the Visual room became an enormous task. With the help of my uncle, Eric Clay, we set out to construct the trapezoidal room that had to support two eight foot by five foot and five inch mirrors that were mounted flush to each other and covered the entire left wall up to eight foot. There was the reflecting wall to consider as well which would be a considerable task to create a wall that leaned at a 45 degree angle. The design of this room had been originally set to have the two long walls measure 11 and 12 feet long respectively. The mirrored wall was the smallest. (See figure 28) While the shorter walls were three feet long at the entrance and four and one half feet at the exit. Each entry way was approximately three feet wide. The entire room rose to the height of ten feet. As a result of taping the floors to get

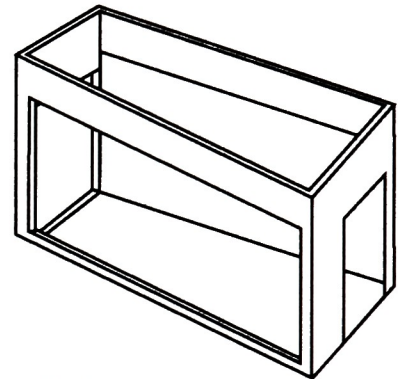


Fig. 28

an estimate on actual physical dimensions it was clear that the room was too narrow. In my estimates, the room should hold at least three people comfortably. This was a rather arbitrary number choice estimating the average of people in the room at one time. To increase the width of the room while not constricting the exit corridor too much had to be considered. We tilted the angle of the entire room as it was to the back of the studio wall and increased the smaller walls to four feet and six feet.

After the skeleton structure of the room was in place and the mirror had been carefully wedged into place we began to work on the reflecting wall. The area in which the wall was to fit had been reduced so the angle of the wall had to be reduced to 35 degrees. Once built the reflected light needed to be tested. During the testing I found that the height up to the ceiling of the studio did not have enough distance for the throw of the light to cover the entire area of the wall and its sides. This presented a dilemma. How to have enough throw while reducing the troublesome hotspot. Another thing to consider was that the window through which the light passes was to have Plexiglas separating the room from the reflected light. As a solution, I used a ladder to get to the highest

point in the studio which happened to be on the opposite corner of the studio from the visual room. This was approximately 20 feet of direct throw distance for the projector. The coverage was fine at this point, however, the hotspot would be very visible. The window would have to have a diffused material to reduce this imperfection. At this time the reflecting wall needed to be taken down so that it would not occlude any of the projection.

The first material that was tested was a painter's tarp--white in color. Properly stretching this plastic across the inside of the room allowed for no creases or imperfections on the projection plane. The hotspot was slightly reduced with this amount of diffusion. There needed to be a heavier material through which the light had to pass. Pure white muslin offered the best solution. Again I tightly stretched the material creating a seamless surface. I kept the plastic on the inside while mounting the muslin four inches behind on the outside of the window frame. This worked perfectly. There was a new quality the window had. There was a skin-like membrane that added to an odd tactility of light. While the double layered projection plane created an awkward point of focus as the light fell and focused on the muslin it was diffused reaching the second membrane. Thereby, throwing one's focus beyond the plastic plane.

Once completed I built a makeshift ventilation system that brought the haze from the machine behind the room. All other areas--the ceiling, floor, and upper two feet of walls--were painted black. The haze and the lack of visual ground and ceiling would enhance expansive nature of the room. When tested the haze worked best at slowly conveying a sense of space when at its thickest. This slow awareness of space would accentuate one's perceptual awareness of self in the space.

Aural Room: Sound and its Direction

The basic structure for the Aural room was easy to build. Resolving how to treat the floor needed consideration. Once the room was in place the difficult choice was how and where to set up the sound. How many speakers were needed? The actual floor needed to be finalized. That is, how to create a uniformity to the floor so the four sheets of

foam used would not buckle and trip someone? These were the final touches and major decisions that needed to be made.

The sound was edited and ready for testing. Thinking that the sound should be played from the same direction that it was recorded the speakers were placed on the ceiling. There were only two speakers during this first test. They were placed approximately six feet from the entrance and exit along the middle of the ceiling. The sound that came into the room had the same eerie above quality; however, there were elements that were not working well. Some of the disorientation quality was lost as we heard the sound from above and expected it to come from that direction. A lower placement and a more encompassing quality were suggested during this test. These were two suggestions that made a difference in the final setup of the room. Two speakers were increased to four and placed equidistant from one another in pairs two on each side wall. The sound level was increased in the mere placement of the new speakers. The volume was, also, increased to heighten the intensity of the sounds. This was the final resolution of the sound quality to the room.

The floor itself had a few problems at this time and needed attention. When one walked on the foam it would buckle as one neared a seam. This problem was solved in using a seamless piece of carpet to cover the foam. The carpet was then pulled taut like a trampoline in 16 spots evenly distributed around the outline of the carpet. This finalized the room and only left transitional questions in regards to the entrance and exit which will be discussed in the following sections.

The Corridors: Evolution of Transition

Increasing in importance were the corridors. As a group they were the buffers between areas. Their transitional impact grew in importance the further along the project evolved. Individually, each corridor had a different function, look, and dynamic. This section will explain the central needs required of each and the final use of these pathways.

Corridor A

Entering the piece carried a great significance in establishing a tone from which the rest of the work will follow. Crossing a threshold and making a conscious decision to enter the piece was something I wanted to highlight. Questions arose in the search of how to resolve this. When does one realize that he/she is inside the installation? What helps us to realize that things are now different than they were before we entered?

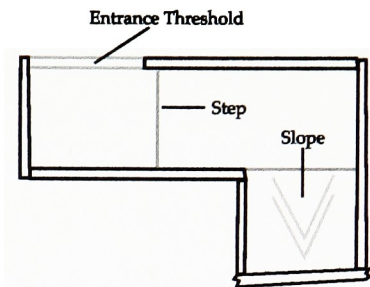


Fig. 29

One type of venue that paid specific attention to this idea of a threshold is the Japanese garden. I researched how the architects of these gardens placed emphasis on this notion of the precipice. There were stairs that took you to the point of the entrance. Ornamental doorways and gates demarcated a point of crossover. These are a few of the common methods used to affect that there is a change from the outside to the inside. To achieve this the doorway, which was originally three feet wide by eight foot high, was altered. The new doorway was three feet wide by six and one half feet high with a four by one inch plank lining the actual point of the threshold. This created a smaller than normal entrance with a very small obstacle to step over giving spatial references that differed from an everyday experience; thereby, affecting the notion of change in the awareness of a different spatial environment.

The rest of the hallway was dictated by the need to raise the floor level of the corridor to the level of the carpet and foam within the Aural room. An eight inch step upward was required of the entrant as they moved through the doorway and followed the hallway to the left. The foam and carpet of the Aural room only measured four inches in height. The excess of four more inches for the platform was to create a subtle three foot ramp

that sloped from the eight inches to the final four inches. This ramp was another indicator of transition. There was an importance in allowing a tactile transition that literally and metaphorically step into the Aural room. The doorway was approximately six foot high as you entered the room. This, like the entrance to the piece, demarcated a change in area.

Corridor B

The area that lies between the Aural and Visual rooms evolved in subtle changes. The transition from the four inches of foam to the solid floor of the Visual room required a gradual tactile transition. Layering carpet foam that sloped subtly as one approached the Visual room. This began at a height of two inches and tapered off to the hardwood floor two to three feet

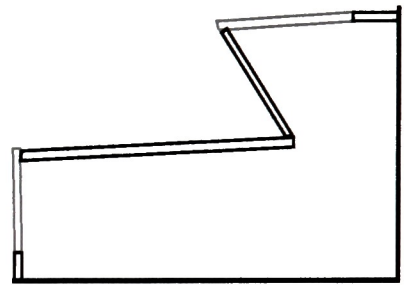


Fig. 30

before the entrance of the Visual room. Aside from the tactile transition the hallway evolved into a fully transitional space when the haze filled the area and the light began to project. The haze added a density to the air. Spill off of light from the Visual room slowly began to avail itself as one neared the room of light. To create a greater light baffle, the angle of the elbow in the hallway was made more obtuse. This angle, as it sharply cornered from the exit area of the Aural room and lead to the Visual room, helped create a light and sound trap in the painted black hallway. The innate qualities of the design of this middle corridor, along with the adjustment of the flooring, and the transitional nature all added to the quality of one's movement through the piece without a disjointed break in visual, aural, and tactile experience.

Corridor C: Real Time Again

The design of the final corridor required a long hallway that extended 26 feet. Another odd feature was a three foot structural column that protruded two feet into the four foot wide hallway. This was to be the area that led one out of the piece while transitioning between the sensorial inundation of the rooms as they culminated in the Visual room. This area proved to be the most complicated to discern how to gradually minimize the experience and successfully lead the percipient out toward the entrance area.

Originally, the corridor was to have no apparent changes. It was to be a black area that lead to the faint light of the farther room--the exit. A very simple solution that proved too minimal and too jarring of a difference from the culmination of the Visual room. Thinking back to devices and aesthetic visual choices that I used before, the incorporation of a strong light at the end of this tunnel would draw the people towards the exit. The light needed to be conceptually consistent with the rest of the piece. Abstract, visually, and hopefully conceptually challenging were characteristics that I wanted from this final light.

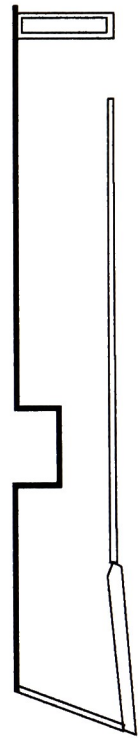


Fig. 31

The light needed to be small enough to fit on the facing exit wall. The easiest method was to place a small video monitor within the wall. Creating a screen from shear fabric that would mount flush to the surface of the wall was more aesthetically similar to the visual piece. The problem arose with the content of the video light. Remembering the test for the Visual room in the Fall the small real time projection in the back wall had an abstract, yet a subtle interactive quality to it. This was something that could offer an added visual texture in the corridor while alluding back to the Visual room. This reference to the Visual room would be two fold if the miniature camera was directed toward the inside of the room while projecting at the end of the hallway. The visual appearance would be a miniature version of the Visual room. The direct reference to the room would, also, be the actual source material and movement of people throughout the space.

The Entrance: Theatrical Emphasis

Once the entire construction, painting and testing was completed there was only two days before the opening of the show. The only area that needed attention and completion was the immediate area as you enter the studio. Originally, the space was to be the reception area for the opening. The facing wall that was 11 feet wide by 18 feet high needed to be painted black. The wall would feature my name and the title of the show. The rest was to remain open. During the final tests--less than a week before the opening--I was given advice on the entrance area. This space needed to be theatrical. Meaning that I needed to create something dramatic emphasizing the dramatic feel that the piece might offer. The night before the opening I was cleaning up the area of all the leftover materials from the construction I noticed that there were yards of the 12 foot wide carpeting left. I had another bucket and one half of black paint left as well. Canvassing the space and doing a few rough estimates I had an idea.



Fig. 32

In the entrance area there were facing walls as you entered. One was the 18 foot title wall and the other was ten feet high by seven feet wide that originally was to remain white. The left wall was a 22 foot white wall that reached to the skylights. Everything to the right included the walls that separated the work, were painted black. Bucket in hand I began painting the other facing wall and the left wall black. The left wall was only painted up to ten feet to continue the line of the second facing wall. This created a visual continuity in the space.

The left-over carpeting was to be used to create a directional path leading one towards a cylindrical bench where people could take off their shoes. The areas of floor not covered by carpet would be painted black. The process of taking off the shoes and putting on blue booties had a double significance. First, I wanted a conscious effort and perhaps thought on the part of the percipient as they were to enter the work. Second, Due to the

unsteadiness of the floor in the Aural room and the painted black hallways it was needed for the safety of people as they passed through and the maintenance of the work.

The final modifications to the entrance area was in the lighting. I could not use the overhead fluorescent lights as they lit up the entire studio. The skylights were painted over to darken the space for the projection. I settled on spotlights. This would add to the dramatic quality that was needed. There were only two spot lights mounted near the ceiling in the support beams above the entrance to the studio. One light highlighted the title and name on the facing wall. The other light shone directly upon the cylindrical bench. The lights were not in place until a few hours before the opening. The culmination of these final changes in the entrance area dramatically changed the visual feel of the space. This area now had the theatrical presence I wanted. It, also, acted as the excellent point of transition from the outside world to the installation. The space, also, allowed an opportunity for a moment of possible reflection and imagination.

Title

Over the 11 months to a year that this project was taking form the nature of the work changed. The process of trying to maximize a perceptual experience while changing one's environment was difficult. Attempting to create an environment conducive to this lead the minimization of normal cues in determining one's typical responses to a given stimuli. Minimizing the cues within the project I, also, was concerned with the title of the project and its significance. Throughout the majority of the process the project was given no name or title. I thought that the significance of reading the title and then entering the piece one would have some preconceived notions as to what to expect from the work. I later realized that people will bring preset expectations and preconceived notions about the work depending on the experience. So I decided to title the project to hopefully guide one towards the direction of the experience, or at the very least keep them off guard as they would engage the work.

Three titles were considered over time for the thesis. The first was *Beginning to Beginning*. My notes describe this title as referring to "one's return to source material" and returning "back to the beginning to re-evaluate what is now conceived." This was all in an attempt for a reductional experience that I wanted to create for the percipient as they engaged the work. This was to refer to the literal cyclical movement one would have as they entered and exited from points near to one another.

The concept of the *Beginning to Beginning* was what I was after; however, the words themselves in visual and aural quality were too long. I wanted brevity. A certain conciseness was more pleasing. So I began looking for one to two syllable single words that would have a pertinent meaning. *Threshold* was to be the next title that would encompass my thoughts for a while. During the entire construction process transition was a very important element to the work. The threshold was a point at which one would enter a new space or area. This could, also, be adapted to thoughts and ideas. In psychology the threshold point is the magnitude or intensity that must be exceeded for a certain reaction or phenomenon to occur. These were all good qualities that I wanted the title to embody; yet, the word had a harsh and forceful sound that I did not like.

The search continued for a title that had the conceptual and aural quality that best suited the project. Re-reading *six nonlectures* by e.e. cummings one night, Cummings discusses a poem that always intrigued me. The poem was *in Just-*. Cummings describes

why the poem centers around Spring time. "Then it was spring; and in spring anything may happen. Absolutely anything."¹³ In this line he describes that child-like feeling of freedom in the spring. That freedom from Winter and winter clothes and the hope of what might be to come. Anything is possible. The poem has that same quality.

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and
it's
spring
and
the

goat-footed

ballonMan whistles
far
and
wee¹⁴

Thinking of the word "spring" in other poems and literature there always is the quality of rebirth. Chaucer in the opening lines of the *Canterbury Tales* describes the sweet rains of April--Spring--bringing life to the dead land left by March--Winter. "When that April is, with his showers swoot,/The drought of March hath pierced to the root,/ And bathed every vein in such licour,/ Of which virtue engender'd is the flower."¹⁵ T.S. Eliot-

-aluding to Chaucer--also, uses spring in such a way in his poem *The Wasteland*. "April is the cruellest month/ Breeding lilacs out of a dead land."¹⁶ William Carlos Williams continually used the spring--in such works as *Spring and All*, *The Bitter World of Spring*, *Spring Stains*, and *The Widow's Lament in Springtime*--as a period of rebirth and a time where life has the opportunity of starting over from the beginning. These attributes of Spring were important in the choice of the final title. The rebirth and the notion of starting from the beginning was important because I wanted the possibility of the one's perceptual experience to be new to them. The process of experiencing things as one did when they were a child was why I minimized contextual references in the project. The exact title was *spring-*. Using the lower case to directly allude to Cummings. The hyphen was to imply what was to come after spring implying that spring was to be the impetus for something. It, also, was to add pause. A brief moment of reflection would allude to the moments of pause given from the bench in the entrance area to the final corridor. The thought of the project being an impetus towards an experience that challenged the percipient's way of perceiving was the focal concern of the thesis.

Conclusion

Throughout the evolution of my thesis--from the first sketch through the titling of the project--the one thing that I wanted to do was challenge people as they experienced the project. As the project progressed how and in what manner I wanted to challenge became more clear. Creating an environment in which allowed for the experience of perceptual understanding to transpire became the core of the thesis. There was never an actual response that I required of the percipients. A response or perceptual affectation was all that I hoped. Guidelines for an experience can be set, managed, and controlled; yet, one must qualify, understand, and become aware of an experience on their own terms.

“...experiences each of which is singular, having its own beginning and end. For life is no uniform uninterrupted march or flow. It is a thing of histories, each with its own plot, its own inception and movement toward its close, each having its own particular movement; each with its own unrepeated quality pervading it throughout.”

-John Dewey¹⁷

Endnotes

- ¹ Merleau-Ponty, *Phenomenology of Perception*, p. 148.
- ² Ibid, Merleau-Ponty, p. 204.
- ³ Ibid, Merleau-Ponty, p. 206.
- ⁴ Merleau-Ponty, *Primacy of Perception*, p. 15.
- ⁵ Ibid, *Primacy...*, p. 16.
- ⁶ Ibid, *Primacy...*, p. 16.
- ⁷ Ibid, *Primacy...*, p. 16.
- ⁸ Ibid, *Primacy...*, p. 16.
- ⁹ Irwin, *Being and Circumstance*, p. 34.
- ¹⁰ Robert Irwin quoted in Butterfield's *The Art of Light and Space*, p. 22.
- ¹¹ James Turrell quoted in Butterfield's *The Art of Light and Space*, p. 77.
- ¹² James Turrell quoted in Butterfield's *The Art of Light and Space*, p. 77.
- ¹³ Cummings, *six nonlectures*, p.18.
- ¹⁴ Cummings, *Poems 1923 - 1954*, p. 21 - 22.
- ¹⁵ Chaucer, *The Canterbury Tales*, p. 1.
- ¹⁶ Eliot, *The Wasteland and Other Poems*, p. 76.
- ¹⁷ Dewey, *Art as Experience*, p. 35 - 36.

List of Images

Fig. 1 Robert Irwin's untitled piece in Washington, D.C..

Fig. 2 First Sketch pattern test 1.

Fig. 3 First Sketch pattern test 3.

Fig. 4 Second Sketch side view with estimated projection

Fig. 5 Third Sketch side view.

Fig. 6 Third Sketch top view.

Fig. 7 Third Sketch top view with estimated projection.

Fig. 8 Fourth Sketch side view.

Fig. 9 Fourth Sketch entrance view.

Fig. 10 Visual room #1.

Fig. 11 Walk Through layout A.

Fig. 12 Walk Through layout B.

Fig. 13 Initial sketch after Walk Through.

Fig. 14 Trapezoidal shaped Visual room.

Fig. 15 Bill Viola's *Veiling*.

Fig. 16 James Turrell's *Wedgework IV*.

Fig. 17 James Turrell's *Orca*.

Fig. 18 Area of the Studio Space at the Old Post office in Rochester, N.Y..

Fig. 19 Visual room design in the thesis proposal.

Fig. 20 Aural room design in the thesis proposal.

Fig. 21 The possible patterns for layout.

Fig. 22 Version 1.

Fig. 23 Version 10.

Fig. 24 Version 11.

Fig. 25 The layout designed for the construction.

Fig. 26 Final layout version 1.

Fig. 27 Final layout version 2.

Fig. 28 3-D Visual room diagram.

Fig. 29 Corridor A.

Fig. 30 Corridor B.

Fig. 31 Corridor C.

Fig. 32 The finalized entrance.

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CD-ROM Index

spring-

Two representational videos that give an overview of the show. The first video shows the entrance, layout, and a sound bite from the Aural room section of the thesis. The second video is a representational view from within the Visual room. The video run approxiamately one and two minutes respectively.

Note:

This CD-ROM is Macintosh compatible.

Please copy all files in the CD-ROM to your Hard Drive before viewing.

To start the slide show, click on the light bulb icon.



Andrew McPherson

Spring-8